



HOW to MAKE a DRESS for the CHRISTMAS DOLL

Full Directions for Cutting and Sewing.
Suggestions for Material and Trimming.

The skirt and the bertha both are made with straight lower edges and are, therefore, perfectly well adapted to embroidery and to bordered material. On the figure, the dress is made from embroidered flouncing and fine white lawn. In the back view, it is made from plain material with trimming of banding and with a little yoke of lace. There are three diagrams shown. In No. 1, the pattern is laid on the plain material to be treated as shown in the back view. No. 2 and 3 show, one the bertha laid on the embroidery and the other

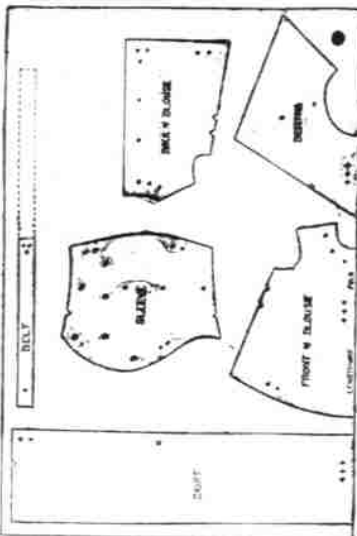


Diagram No. 1. Showing the entire pattern laid on material thirty-six inches wide.

the body portion and sleeves on plain lawn thirty-six inches wide. The skirt being just a straight strip of embroidery of the required length does not require any diagram. These three diagrams give all the suggestions for cutting that can be necessary. When the dress is to be made with round neck and short sleeves, cut the blouse pattern out on the line of perforations near the neck edge and the sleeves off on the cross line of perforations before placing on the material as shown in diagram No. 2. Since the two materials meet

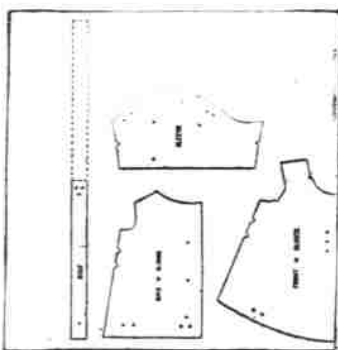


Diagram No. 2. The blouse and sleeves laid on plain lawn thirty-six inches wide.

some differences in the process of making, we will talk about the frock made of embroidery and lawn and later the one made of plain material.

After placing the parts of the blouse pattern on the material, pin them carefully into place and mark around all the outside edges with the tracing wheel. Cut beyond this line as much as necessary for the double, or French, seam. Since lawn does not fray, three-eighths of an inch will be sufficient. To cut the bertha, fold the strip of embroidery cross-



Doll's Dress with Bertha, 18, 22 and 26 inches high.

wise, then cut the pattern through on the line of perforations and lay on the embroidery as shown in the diagram. The edges indicated by triple-crosses must be brought together to make the mitre at the center front and the edges marked by perforations, which are those upon which the pattern was cut through, must be brought together to make the mitres over the shoulders. Mark all around the pattern, then cut beyond for seam allowance. Bring the edges together when you will have the square bertha of the exact shape of the pattern.

To make the blouse, stitch the shoulder

DOLLS CLOTHES and TOY ANIMALS for CHRISTMAS

By MAY MANTON



Every little child loves an animal toy. It is so fascinating to cuddle and it is delightful to take to bed to hug in the early part of the night at least. Soft materials are used for the making and, besides being a real joy, the animals are perfectly harmless. Those that are shown in the illustration are really very easy to make.

Boys of venturesome spirit will like the bear, the lion and the monkey; tender hearted, timid little girls may prefer the dog, the pussy cat and the rabbit; but they are all lovable and each one will find a place.

For the long haired polar bear, the cloth known as bear plush is preferred, with just a little felt for the soles of his feet. Jawny velvetten will make a famous lion, with long haired cloth for his mane. Since only a tiny bit of each will be required, expense does not enter into the calculation.

Any hairy material is good for the monkey, and the rabbit and dog will be quite realistic if made of ordinary Canton flannel, while for pussy, gray velvetten can be used if a Maltese

cat is wanted or the white hairy cloth that is used for children's coats if a very dainty cat is in demand.

The patterns are all cut in one size each and are accompanied by full directions for making.

Never was a real Christmas tree found without a dolly and sometimes three or four will be seen hanging in the branches. Since it is in every way important that dolly should be well dressed, appropriate clothes will be in demand at this season.

DESCRIPTION OF DESIGNS.

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| 77B Santa Claus Costume, One Size. | 6511 Pattern for a "Teddy" Lion, One Size. |
| 8039 Doll's Coat Set, 18, 22 and 26 inches high. | 6165 Pattern for a Jointed Monkey, One Size. |
| 8036 Baby Doll's Set, 18, 22 and 26 inches high. | 5841 Pattern for a Cat, One Size. |
| 8053 Doll's Underwear Set, 18, 22 and 26 inches high. | 6347 Pattern for a Jack Rabbit, One Size. |
| 8042 Jointed Rag Doll, One Size, 22 inches high. | 5834 Pattern for a "Buster Brown" Bull Dog One Size. |
| 6464 Pattern for a "Teddy" Bear, 12, 16 and 20 inches high. | 7124 Dog's Blanket, 8, 12 and 16 inches at center back. |

and under-arm seams, first on the right side as close as possible to the edge, then turn and stitch on the wrong side on the traced lines. Turn the right back edge under on the line of perforations and finish with a hem;

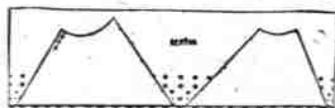


Diagram No. 3. The bertha laid on embroidery.

under-face the left side to the line of perforations that it may serve as an underlap. Close the seams of the sleeves in the same manner and gather at the upper and lower edges. For the lower edges, cut two bands one inch in width and fold at center and make them just long enough to fit around the

seam meeting the notch in the front of the blouse and the perforation meeting the shoulder seam. To finish the seams, bind with a bias strip of the material. As the next step, gather the blouse at the lower edge between the double crosses. The belt having been laid on a fold of the material, you will have

two pieces, one for the outside and one for the lining. Turn the seam allowance on each long edge under. Baste one strip over the lower edge of the blouse to the depth of the seam allowance with the center fronts together, the larger perforations at the under-arm seams, and the smaller perforations at the center back. Turn right side under on the perforation and stitch. Baste the lining over the under side of the dress in the same way and stitch as near to the upper edge as possible through all thicknesses. Directions for mitring the bertha have already been given. Turn the seam allowance on the right edge under and under-face the left edge to the depth of the seam allowance. Arrange the bertha over the blouse with the center fronts and backs together and under-face the neck edge of the bertha and dress together

with a bias strip of the material three-quarters of an inch in width. Close the back seam of the skirt below the notches. Cut a straight strip of the material two inches in width and as long as the two sides of the placket together. Fold the strip at the center. Sew one edge to the opening around into place over the seam. Turn the facing back on the right side, forward on the left side, and stitch across the lower edge of the opening to hold in place. Gather the skirt at the upper edge between the double crosses and baste the lower edge of the belt and lining over the gathers with the center fronts together and the large perforations meeting, and stitch as close as possible to the lower edge. To obtain the effect illustrated, stitch beading over the belt and thread with ribbon. To effect a fastening, either work but-

ten-holes in the right side of the opening and sew buttons on the left or sew snap fastenings at intervals of an inch.

The dress to be made of the plain material with high neck requires only a few special directions. For the most part, the process is exactly like that already described. In the diagram, the pieces are shown laid on the material and with the blouse and sleeve patterns the full size. The bertha and skirt will, of course, require to be finished at their lower edges and, to do this, cut below the edge of each sufficiently for a hem. After tracing and cutting out the different parts, face the blouse with all-over lace or whatever yoking material you will use, from the neck edge to seam width beyond the perforations. Then sew up the seams and place the sleeves in the armholes exactly as directed. To finish the neck edge, cut a straight strip of

FASHIONABLE GOWNS FOR THE HOLIDAY FUNCTIONS

FROM time immemorial, the holiday season has been one of entertainments galore and of merriment without limit but this season the dance may fairly be said to be a greater favorite than any other form of amusement and the the dancers as well as many evening affairs will make a feature of the Christmas festivities. As a result, there is a little unusual demand for dainty daytime costumes. The hours that once were given over to skating and walking, to riding and outdoor sports are now spent in the drawing room, enjoying the dances that are as fascinating to the beholder as they are to the participant. Everybody dances, not the younger contingent alone but the mature also and, if one may venture to use the term, even the old. There is magic in the music and it has a rejuvenating effect. Since the dances are by no means all romps, the fashion is one to be encouraged. It is replete with interest and whatever fascinates and makes beautiful pictures serves a purpose. As a matter of course, gowns for such purposes must clear the ground but they are not shorter than needful and some of those designed for the evening dances that are to be worn by the more mature contingent are made with separate trains that can be lifted readily when occasion demands.

Every fashionable material is light of weight; therefore all are ideal for the dance. Silk satin, chiffon, brocade, net, all are in vogue but the newest models show a very noticeable reserve in the use of trimming. In the words of one of our best known importers, a big rose and a bit of fur are almost essential; otherwise little but the material is required. We trim everything with fur and it must be admitted it makes a beautiful effect. The bodice garniture of a single big flower is almost general and this flower is frequently used to give the striking note of color or contrast that is individual and distinctive. The rose is the favorite blossom of the younger folk but mothers and grandmothers use orchids and whatever blossoms they may choose. Almost every skirt is draped slightly at the front whether it is worn with a tunic or whether it is not and the kimono blouse is the universal one. In spite of the fact that these two styles generally prevail, there is infinite variety to be found in detail and treatment. For the afternoon dance, crepe chamoise and moiré velours are to make perhaps the preferred materials although slender women are wearing a great deal of velvet, and velvet this season is light of weight as is every other fabric.

An exquisite gown that has just been completed in readiness for a debutante's dance is made of shell pink taffeta with a simple straight skirt caught up at the front and a tunic cut off at a little above the knees. The tunic is finished at the lower edge with deep Vandyke points and there is a scantily gathered ruffle of the silk sewed around these points. The bodice is a perfectly plain one in the kimono style with slightly surplice closing and elbow sleeves. The neck and front edges and the sleeves are finished with soft frills of ivory white net. The girdle is of the taffeta laid in soft folds and there is just one single rose that covers the closing.

For an evening dance has been made a gown of white taffeta the skirt of which consists of three scantily gathered flounces. The bodice is prettily low with round neck and is of the taffeta to about bust depth, the upper edge finished only with a hem, but above the silk is a guimpe of shadow net and a note of color is found in the sash of emerald green that falls in long ends at the back. Green, let it be said, is a pronounced favorite and the real emerald is much seen. The color seems especially handsome in crepe de chine that is so fashionable. A beautiful gown is made of that material with a draped skirt and a short tunic that is edged with brown fur while the bodice consists of a wide girdle that extends to form a point at the front and back with a kimono blouse of net over a chiffon lining.

For the afternoon dances, necks are almost uniformly cut in V-shape and the sleeves extend to the elbows. For the evening dances, necks may be round or square or cut with a deeper V filled in with little lace while the sleeves extend only a trifle over the shoulders.

yoking material three-quarters of an inch in width, line it with lawn and sew to the neck edge. Turn the hem allowance in skirt and bertha under on the traced line of the pattern and hem. Sew banding on at the line of the stitching or trim in any way you may like. Since the neck edge has not been cut out on the line of the bertha, it will be necessary to finish a little differently from the neck of the dress made from embroidery and lawn. Turn the seam allowance on the neck edge of the bertha under, then arrange over the blouse with the finished edge of the bertha on the line of perforations, center fronts and backs together. Baste into place. Turn the bertha up and sew the return 5 mly to the blouse.

For the plain frock, a great many different materials are appropriate but, in a general way, it is best to make the doll's dress of something that can be washed and ironed. Challis is pretty and will wash as well as lawn. Cashmere, too, is found in lovely colors, is durable and can be washed with perfect success and, if a more dressy little frock is wanted, crepe de chine can be used, for that material also can be laundered without the slightest injury.

